THE WEEKLY MAGAZINE

JAZZ INFORMATION

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HAWKINS MAKES SIDES WITH HAMPTON FOR VICTOR

First American Date Almost Ruined by Union Trouble

Coleman Hawkins returned to the studios last week when he joined a Lionel Hampton date band to make his first American records in many years. The tenor sax star was featured in an all star sax section using only one alto -- Benny Carter, and three tenors -- Ben Webster, Choo Berry, and the Hawk.

Besides these four men, Hampton used "Dizzy", Teddy Hill's trumpet find who recently joined Calloway, and in the rhythm section, Milton Hinton, Cosy Cole, Charlie Christians and Clyde Hart. The band made four sides: Early Session Hop, One Sweet Letter From You, When Lights Are Low and an unnamed jump blues. These will appear soon on Victor.

The whole date was almost scrapped when it was learned that Hawkins did not have a union card. But according to Local 802, AFM, no one will be penalized for the breach of regulations. Hawkins has been reinstated, and the records will be issued.

STACY SET FOR CROSBY BAND

Jess Stacy and Gil Rodin have finally decided that it's love. So Joe Sullivan definitely is leaving the Crosby band and Jess definitely replaces him and all the rumors are dead. If you tune in the Crosby broadcast Tuesday night, you'll probably hear Stacy playing in the Dixie land band.

Sullivan, whose bad health made it impossible for him to continue playing in the band, got his notice September 10th, and on its expiration will probably go westward to Bing Crosby and the movie studios.

Negotiations were almost broken off when Metronome beat the gun by printing the story. Disgusted with the delay and the publicity, Stacy was threatening to go over to Tommy Dorsey, who had been making overtures to him for some time. But that's all over now, and the deal is finally set.

NO PROFIT FOR GOODMAN

Clarence Profit, Negro pianist who was expected to play with Benny Goodman, is apparently out. At this writing it seems certain that Profit will not join the Trio. No explanation for the break has yet been given, though rumors suggest incompatibility as the cause.

Jelly-Roll Morton Cuts New Orleans Sides

AN EDITORIAL

We are happy to present this, the second issue of Jazz Information, in an improved, more readable format. This advance, in our opinion, more than compensates for the slight but unavoidable delay which it caused. The change from mimeograph to offset having been made, the magazine will appear regularly every Monday henceforth.

We are happy with our new format, not only because of our pride in its appearance, but because it was made possible by the immediate support we have received from jazz lovers fed up with jitterbuggery and commercialism.

But Jazz Information is still hardly in the best-seller class. It still depends on the immediate, firm support of jazz lovers, collectors, musicians, everyone interested in keeping America's first jazz magazine alive.

Plans for further development of the magazine are now being considered. We invite your comments and suggestions.

HOT LIPS PAGE BRINGS NEW BAND TO KELLY'S STABLES

Kansas City Trumpet Star Opens at Midtown Spot

Oran "Hot Lips" Page, famous for his trumpet work in Bennie Moten's great Kansas City Orchestra, opened at Kelly's Stables in mid-town New York last week. This is his first engagement in the city since he stepped in for Newton at Cafe Society last Spring.

Page's band includes: Ben Smith on tenor; Clarence Grimes and Ivirn Brown, altos; Abe Bolar, bass; Jimmy Reynolds, piano; and Harold West on drums.

Aside from the playing and singing of Page, the band highlights the alto work of Grimes, known for his clarinet on the Sepia Serenaders' records, and the tenoring of Ben Smith, once with Benny Carter. Reynolds made several records last year with Hot Lips and with Jabbo Smith.

Alternating sets at Kelly's are played by the Spirits of Rhythm, novelty outfit which features Teddy Bunn on guitar and Marlo at the piano.

FIRST RECORDS IN MANY YEARS FEATURE SIDNEY BECHET

Jelly-Roll Morton, celebrated pianist and composer of the golden age of jazz, took a band into Victor's New York studio on September 14th for his first recording date in many years. Leading an all-star group of old New Orleans musicians selected by Steve Smith of the Hot Record Society, Jelly-Roll waxed four sides, to be released soon on the Bluebird label.

The unusual session was planned by Smith to recreate as authentically as possible the fine hot music of the old days in New Orleans. Four historic pieces were recorded in the typical New Orleans manner, the style in which they were first played.

Four rhythm and five melody instruments were used; to the trumpet, trombone and clarinet commonly associated with this style were added a tenor and a soprano sax.

Sidney Bechet, another great old timer from New Orleans, played the soprano sax. Albert Nicholas, formerly featured in Joe Oliver's and Luis Russell's bands, played clarinet. The tenor sax was the famous Chicagoan, Happy Cauldwell, making his first appearance on wax in two years.

The brass were Sidney de Paris, trumpet last heard on the Bluebird discs directed by Hugues Panassie, and Claude Jones, trombone veteran of many great bands. In the rhythm section, besides Jelly-Roll, there

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BUSHKIN JOINS MUGGSY IN CHICAGO

Joey Bushkin, talented young pianist, has left Bunny Berigan's Orchestra to join Muggsy Spanier's Ragtime Band in Chicago.

Bushkin replaces George Zack, who was with Muggsy for some time. Spanier, one of the originators of Chicago style, is considered by many to be the greatest of the living white trumpets. His band is scheduled to play at the Lookout Inn at Covington, Kentucky for six weeks soon.

Bushkin, who has been with Berigan for the past year, gained a reputation as a pianist during a long period in 52nd Street night spots where he was featured with Red MacKenzie, Eddie Condon, and Joe Marsala.

JAZZ INFORMATION

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DISCOGRAPHY

The success of the four private-ot record companies seems to have caused some tardy interest in jazz on the part of the other labels. A number of surprising sessions have taken place in the commercial studios lately, at the instigation of various jazz experts. Take Decca, for instance, where George Avakian is conducting a series of exciting dates. For his first try Avakian, one of the younger blossoms on the jazz critic tree, brought together a group of the old-time Chicagoans and tried to recapture on wax the spirit of the old Chicago records. The band included Bud Freeman, Joe Sullivan, Max Kaminsky, Eddie Condon, Pee Wee Russell, Davey Tough, and Brad Gowans. The tunes recorded were historic: There'll Be Some Changes Made, Nobody's Sweetheart, Friar's Point Shuffle, and Someday Sweetheart. We hope a similar date will be worked for Louis Armstrong so that Poppa can have a chance to play a little jazz for the boys.

And at Victor, Stephen W. Smith of the Hot Record Society selected an extraordinary New Orleans group for a special Bluebird date, which we report elsewhere in this issue.

In a recent Frankie "Half-Pint" Jaxon disc, Callin' Corrine (Decca 7619), there's a pleasant surprise in the presence of Barney Bigard's fine blues clarinet. This was Barney's first appearance on any non-Ellington disc in a long time, unless you consider the records made in Paris by some of Duke's men un-Ellingtonian. The first of these, incidentally, has arrived -- Solid Old Man -- Montmartre by Rex Stewart's Feetwarmers (Swing No. 56), with Bigard, Django Reinhardt, and Billy Taylor. Rex was in fine fettle and Django effectively subdued on the first side, a pretty blues. Barney did emergency duty on drums as well as playing clarinet. Montmartre is a rather fancy side, and less interesting. Finesse, I Know That You Know and Low Cotton, also waxed by the quartet, are still to be released.

When Eli Oberstein's US records finally hit the market (soon, they say), his 35 cent label will offer some exceedingly interesting reissues. Namely, six of the very rare Fletcher Henderson sides, recorded for Crown in 1932: Twelfth St. Rag -- Milenberg Joys (by the Connie's Inn Orchestra, Varsity 8042), Blue Rhythm -- Sugar Foot Stomp (8052), and Low Down in the Bayou -- Somebody Stole My Gal (8053).

A letter from Charles Delaunay, written from an army training camp in France, has just been received in New York. The second edition of Hot Discography, Delaunay writes, has been exhausted; no more copies will be available. Bad news, which confirms our determination to publish as much record information as space will allow. Delaunay's Discography was a result of remarkable efforts, but it's no more than the groundwork for a really definitive history of jazz records. From time to time Jazz Information will hunt down some of the flaws in the 1938 Discography. We invite collectors, particularly, to stop hoarding the various bits of odd information in their possession. Perhaps, by putting these obscure scraps of news, personnels, rarities, opinions and theories in print, where they will be seen and discussed, we can help build the foundation for an accurate and complete hot discography.

For example, we have received a number of inquiries concerning obscure records. Since these records turn up again and again, and these questions are always asked, we intend simply to publish some of the more interesting examples. If anyone has any information or opinion about the records mentioned, it is our hope that he'll exert himself to the point of writing in. Please be sure to distinguish clearly between fact and fancy, gentlemen.

Does anyone happen to know, for instance, what band recorded under the name of Hunter's Serenaders -- directed by Victoria Spivey? Tunes are Dreaming 'Bout My Man -- Sensational Mood, and the record is on Vocalion 1621. Does any collector lucky enough to have Ollie Powers' Play That Thing on Paramount 12059 or Puritan 1502 know anything positive about the personnel, especially trumpet and clarinet?

A common collector's item is B Flat Blues - Greasy Plate Stomp by Trombone Red and his Blue Six, Columbia 14612; but does anyone know the personnel? What about Alphonse

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The Bandwagon

Jimmie Lunceford played the Renaissance Ballroom in Harlem Sunday night. Jay Faggen, builder of the original Savoy Ballroom, will open the Golden Gate Ballroom on Lenox Avenue soon. The Savoy Sultans at the Westchester Club in the Bronx. Frankie Newton played Cafe Society as relief for Stuff Smith last Tuesday. Nat Jaffe left Jan Savitt last week and is now fronting his own trio; he played relief for the Spirits of Rhythm, at Kelly's Stables last Tuesday. The Onyx Club apparently folded for good -- supposed to reopen September 8, but no signs of life yet.

Duke Ellington playing the 125th Street Apollo this week, followed by Claude Hopkins. Sidney Bechet with a small combination at the Log Cabin, Fonda, New York. Stuff Smith didn't show up at Martin Block's Manhattan Center bringdown and Goodman left at 10:30, but the jitterbugs thrilled away to Teddy Wilson's band the rest of the evening. Gene Krupa and band at the World's Fair. Roy Eldridge closing the Arcadia Ballroom on the 23rd--booked into the Apollo later. Teagarden booked two and a half weeks additional at Meadowbrook. Glenn Miller and the Four Inkspots going into the New York Paramount on the 20th. Southland Cafe in Boston has a bunch of sweet bands this month, then Armstrong, preceded by Stuff Smith.

Louis Prima and Larry Clinton still at the Paramount, Dave Martin's band at the Hotel St. George in Brooklyn. Kid Ory, famous New Orleans trombone, was in town last week. Hot Lips Page fronting a new band at Kelly's Stables, replacing Emperor Jones. James P. Johnson, gargoyle of the keyboard, played a week at the Cafe Society in Greenwich Village, solo piano. The Glen Island Casino closed, with Woody Herman doing one-nighters, Jimmy Dorsey doing a theater tour, Count Basie packing them in at the Roseland in Brooklyn, Van Alexander at New York Roseland, Erskine Hawkins at the Savoy this week.

Tommy Dorsey leaving the Pennsy Roof soon, Teddy Powell remains at the Famous Door, Adrian Rollini's Trio opening at the Troc in Hollywood. Cab Calloway still at Cotton Club, New York, Zutty Singleton's Trio, and Bud Freeman's Orchestra, still featured at Nick's in Greenwich Village, Sinclair Mills Trio at MacDougal Tavern; Sinclair, incidentally, is a cousin of Clarence Profit. Jan Savitt at the Lincoln, Wingy Mannone in town making Bluebird records. Bobby Hackett sat in at Kelly's Stables Tuesday night, playing right well too; Clarence Profit's Trio at the Yeah Man Club in Harlem weekends; Johnny McGee's band at Donahue's in Jersey.

RECORDS

PORT OF HARLEM SEVEN, Pounding Heart Blues; SIDNEY BECHET QUINTET, Summertime (Blue Note 6) A blues played by the original Blue Note band: Frankie Newton, Higginbotham, Teddy Bunn, Johnny Williams, and Sidney Catlett, with the addition of Sidney Bechet and the substitution of Meade "Lux" Lewis for Albert Ammons. Bechet's clarinet solo is particularly fine, but some of the other players are a little too unrestrained. The reverse is Bechet alone with the rhythm section, in five impressive choruses on soprano sax.

DUKE ELLINGTON'S Orchestra (Co. 35214) Sergeant Was Shy --Serenade To Sweden. First side is a rocking contrapuntal arrangement, somewhat given to modernisms, but still one of the most original and exciting things the Duke has done in a long time. Powerful solos: Rex, Bigard, with a rhythm section functioning solidly. Serenade is a typical slow reminiscing number with a half-hearted solo by Brown. Cootie, Carney, etc. are no more than usual.

DUKE ELLINGTON'S Orchestra (Co. 35208) Doin' The Voom Voom -- I'm Checkin' Out, Goom Bye. One of the Duke's older numbers, worked up in his later style; Hodges' alto and Cootie's trumpet are featured. The coupling, a commercial novelty, has an Ivy Anderson vocal.

LOUIS ARMSTRONG'S Orchestra (De. 2729) Baby, Won't You Please Come Home -- Shanty Boat On The Mississippi. Louis plays in clean simple style around bad arrangements. Higginbotham and Holmes solo. In Baby Louis uses a thick muffled tone in low register very beautifully.

COUNT BASIE (De. 2722) Hey Lawdy Mama -- The Fives. Piano, with rhythm section. No more than imitation boogie woogie played in an uninspired way. A great deal can be said about Basie's virtues as a pianist. But here, he strays out of his medium rather sadly.

RED NICHOLS Orchestra (BB 10408) Davenport Blues -- The Wail Of The Winds. Red's importance historically is undoubtedly great. But as an orchestra leader and soloist today he is definitely mediocre. On Davenport he imitates Hackett. Wail is his theme. Much use of the mute -- but cheesecake.

Because of the delayed publication of this issue, the new records of the past two weeks are reviewed below. In future Jazz Information will review every week all the latest releases of any interest to the jazz music lover.

BENNY GOODMAN'S Orchestra (Co. 35201) Jumpin' At The Woodside -- There'll Be Some Changes Made. This may be Goodman's greatest and best band but it certainly is not happy over this reworking of a Basie number. Goodman plays jittery clarinet around a pretentious arrangement and bad solos. On Changes Louise Tobin occupies a good deal of wax with a vocal.

BENNY GOODMAN'S Orchestra (Co. 35211) Blue Orchids -- What's New. Very commercial, very quiet, very dull. What's New is the old Crosby tune I'm Free, which the Dixielanders play much better, under either name.

JACK TEAGARDEN'S Orchestra (Co. 35206) I Swung The Election - Aunt Hagar's Blues. Pop treatment given to both sides, but the blues sound better anyway. The Teagarden trombone melodic and pretty.

JACK TEAGARDEN'S Orchestra (Co. 35215) A Hundred To One --I'll Remember. Vapid pops by a good orchestra gone commercial plus. Sentimentality has replaced heat in T's style. The band itself is relaxed to the point of boredom.

FATS WALLER'S Orchestra (BB 10-405) Squeeze Me--Wait And See. The Waller piano and band hitting lows of mediocrity and staleness. Nothing here even for rabid Fats fans.

OTHER RELEASES:

BENNY GOODMAN (Co. 35201)
Comes Love
Rendezvous Time In Paree

HARRY JAMES (Co. 35209)
Vol Vistu Gaily Star
It's Funny To Everyone But Me

BENNY GOODMAN (Co. 35201-11)
Comes Love
Rendezvous Time In Paree
Blue Orchids
What's New (formerly I'm Free)

CAB CALLOWAY (Vo. 5062)
Utt Da Zay
Crescendo In Drums

ERNIE FIELDS (Vo. 5073)
T Town Blues
Lard Stomp

WOODY HERMAN (De. 2728
Rosetta
Love Me

ANDY KIRK (De. 2725)
Then I'll Be Happy
Dunkin' A Doughnut

GENE KRUPA (Co. 35205)
My Old Kentucky Home
Old Black Joe

REINHARDT & GRAPPELLY (De. 23098)
If I Had You
Nocturne

ARTIE SHAW (BB 10406)
Day In -- Day Out
Put That Down In Writing

ERSKINE HAWKINS (BB 10409)
Gin Mill Special
Tuxedo Special

RACE:

OLLIE SHEPARD (De. 7629)
Jelly Roll
Sweetest Thing Born

SKEETS TOLBERT (De. 7630)
The Stuff's Out
Bouncing Rhythm

CHARLIE BURSE'S MEMPHIS MUD-CATS (Vo. 05070)
It Makes No Difference Now
Memphis Mudcat Stomp

CURTIS JONES (Vo. 05071)
Heavy Hip Mama
Private Talk Blues

SONNY JONES (Vo. 05056)
Love Me With A Feeling
Dough Roller

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OUR OWN JELLY-ROLL DEPARTMENT

Nobody seems to have caught one sad error in the July Downbeat. In a peculiar essay about Henry "Red" Allen's trumpet talents, Robert G. White referred to the Rhythmakers' Who Stole The Lock, in which "Red ...has a terrifically 'dirty' solo in the low register....hardly ever equalled on recordings." Listen to the record again, and you'll agree that hardly a trumpet in the world could have played that solo. Tommy Dorsey played it, Mr. White. On a trombone.

NEWTON AUGMENTS BAND FOR DISCS

For his last Vocalion recording session, Frank Newton enlarged his regular group by adding two former fellow members of Teddy Hill's old band: Bill Dillard, trumpeter currently with Dave Martin, and Dicky Wells, trombonist for Count Basie.

Newton's personnel includes Tab Smith and Stanley Payne, on altos; Kenneth Hollon, tenor; Johnny Williams, bass; and Eddie Dougherty, drums.

SLAM TRIO TO CAFE SOCIETY

Slam's Trio, featuring Billy Moore on guitar, is playing relief for Stuff Smith, at Cafe Society. The band moved in from Middletown last week to take over the between sets at the Village spot.

WILLIE THE LION MAY GET WIRE

Willie "The Lion" Smith, noted pianist and composer, may have his own radio show on station WOR this Fall. Although no contracts have yet been signed, it seems probable that the Lion will conduct a short program of his own.

WOR officials are pleased with his playing, and the idea seems to have clicked. Piano solos on Decca and in the recently issued Commodore album show Willie's style to good advantage.

DISCOGRAPHY

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Trent's Champion records? And the Windy City Rhythm Kings, Paramount 12770, Piggly Wiggly and South African Blues -- also found by Lee's Black Diamonds on Broadway 1294?

Who were the Jim-Dandies, very old Harmony recording band? Who is the remarkable trombone on that Edith Johnson Good Chib Blues, Paramount 12864? (He also accompanied Alice Moore on Paramount.)

Some of these records are probably worthless; some, we know, are very fine. In either case, we feel that it would be nice to know the personnel and to have it available in some form more permanent than a collector's memory. Jazz Information heartily disapproves of rating records by their personnels, solos by their performers' names. Maybe those collectors who pass up grand records until they're sure its Bix instead of McPartland, Keppard instead of X, would be happier-- and better off-- in the field of stamp collecting.

But half of the history of jazz is in its records, and as jazz reforms slowly the records will grow more important. More of the musicians will move along too, and dope on the records will be increasingly hard to dig. So can't we clear up some of this chaos, please, and free our minds to listen to music?

Budding collectors are strongly advised not to miss a record which happens to be obtainable right now -- not very easily obtainable, indeed, since it's on the peculiarly handled Bluebird race list, nevertheless comparatively easy to get.

This is Bluebird B8168, Astoria Strut -- Duet Stomp, by the Jones' and Collins' Astoria Hot Eight. An extraordinarily gutty New Orleans coupling, recorded about ten years ago, it features some amazing Lee Collins trumpeting, and the pretty N.O. clarineting of Sidney Arodin. Being on the race list, the reissue will soon be out of print; and you really shouldn't miss it. According to George Avakian, incidentally, the same band recorded Tip Easy Blues and Damp Weather Blues, but only the first two sides were released. Letters to Victor's active Hot Jazz department may help bring about their appearance.

JELLY-ROLL CUTS NEW ORLEANS SIDES

(Continued from Page 1)

were Zutty Singleton and Wellman Braud, old home-town boys too, and young Lawrence Lucie on guitar.

The first side waxed, Didn't He Ramble, was a genuine version of a New Orleans custom, funeral parade music complete with mournful opening, drums sounding, two blasts on the horn and swinging back to town in quicktime. Next was an old tune that stayed popular, High Society, followed by two blues. I Thought I Heard Buddy Bolden Say, a blues remembered from that legendary trumpeter who never recorded, carries a vocal by Jelly-Roll himself. So does the fourth side, Whinin' Boy Blues, another forgotten antique.

With the exception of a number of special discs made for the folk music archives of the Library of Congress, these were Jelly-Roll's first sides since the last of his Victor date-bands, almost a decade ago. The new Bluebirds will probably survive comparison even with his best sides, most of which are now available (on the same label). Four more sides are to be recorded by the same band within two weeks.

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